

Studien
für das
Pianoforte
von
JOHANNES BRAHMS.

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II. **RONDO** nach C.M. v. WEBER. Pr. 2M. 50Pf.
III. **PRESTO** nach J.S. BACH. Pr. 1M. 30Pf.
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IV. **PRESTO** nach J.S. BACH. Pr. 1M. 50Pf.
Zweite Bearbeitung.
— V. **CHACONNE** von J.S. BACH. Pr. 2M. 50Pf.
Für die linke Hand allein.

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BERLIN

LONDON, W.
Alfred Lengnick & Co.
14, Berners Street



LEIPZIG

PARIS
Max Eschig
13, rue Laffitte.

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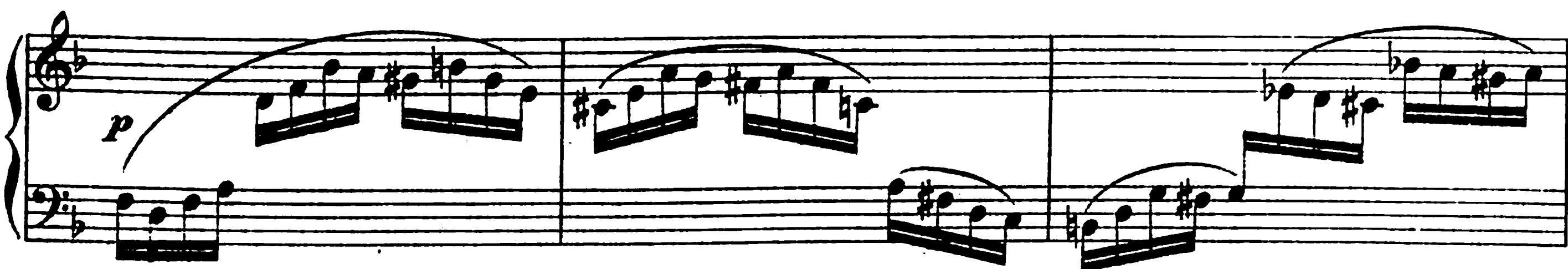
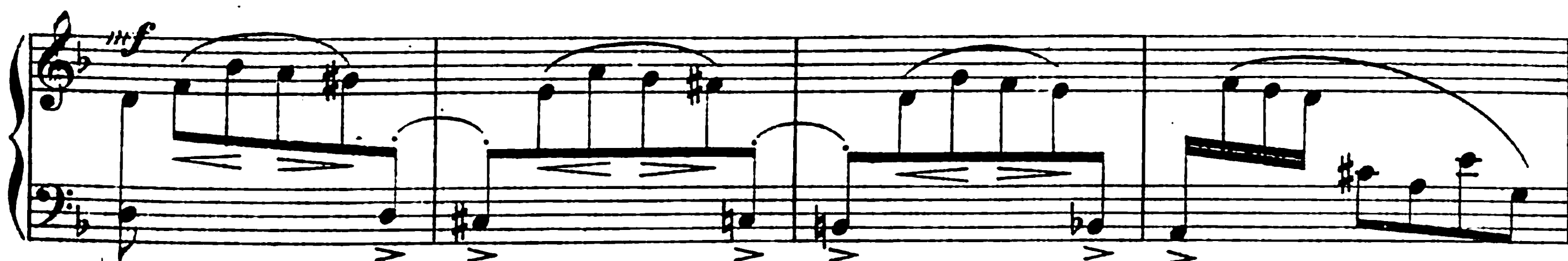
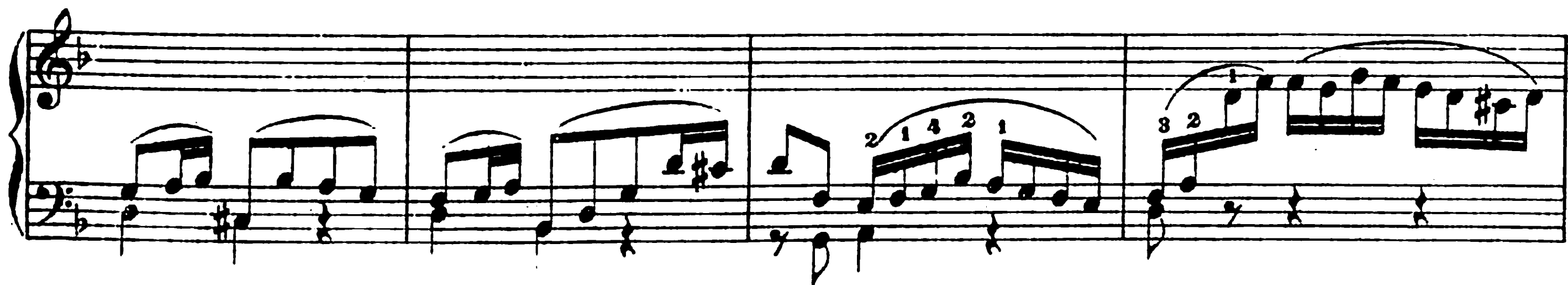
CHACONNE

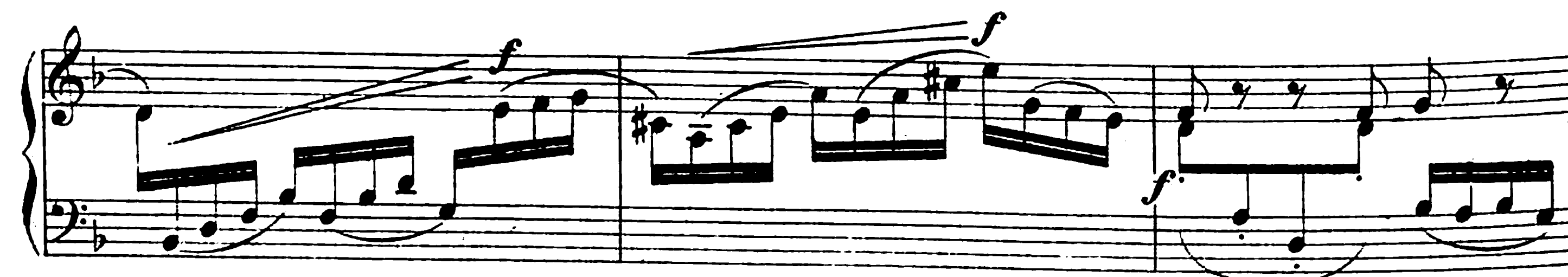
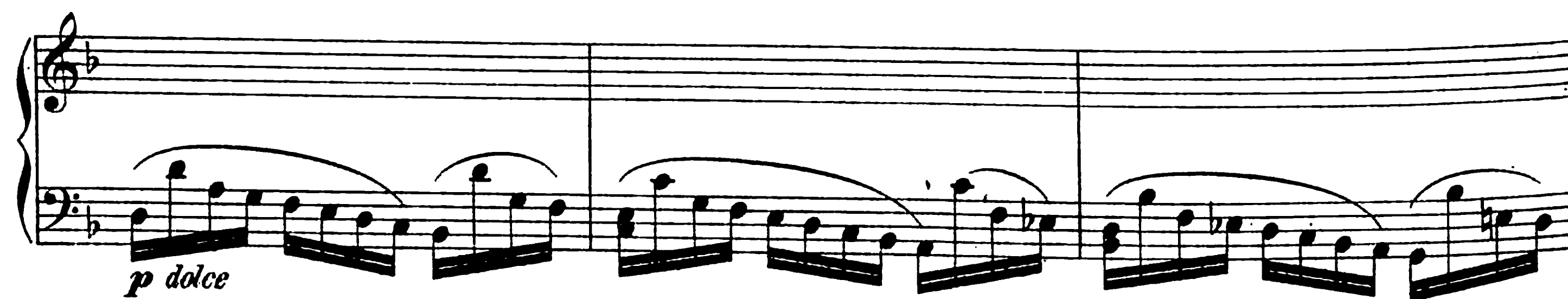
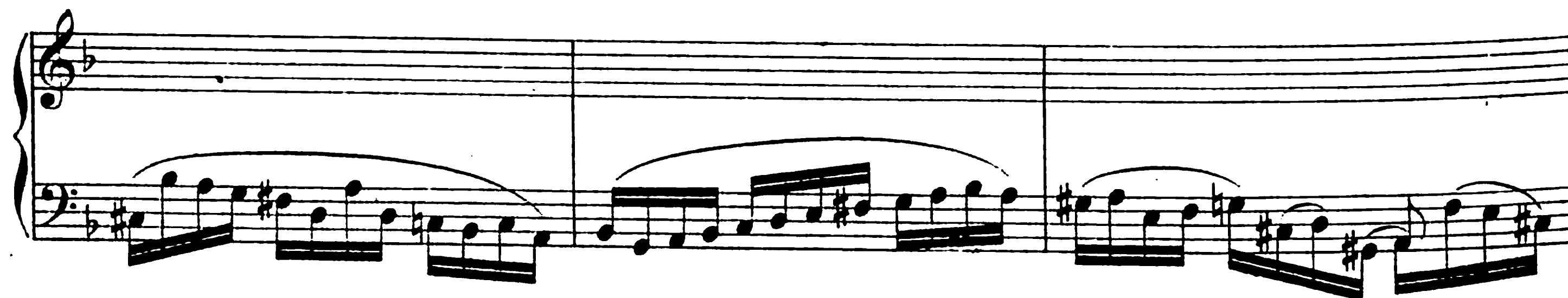
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J. S. BACH.

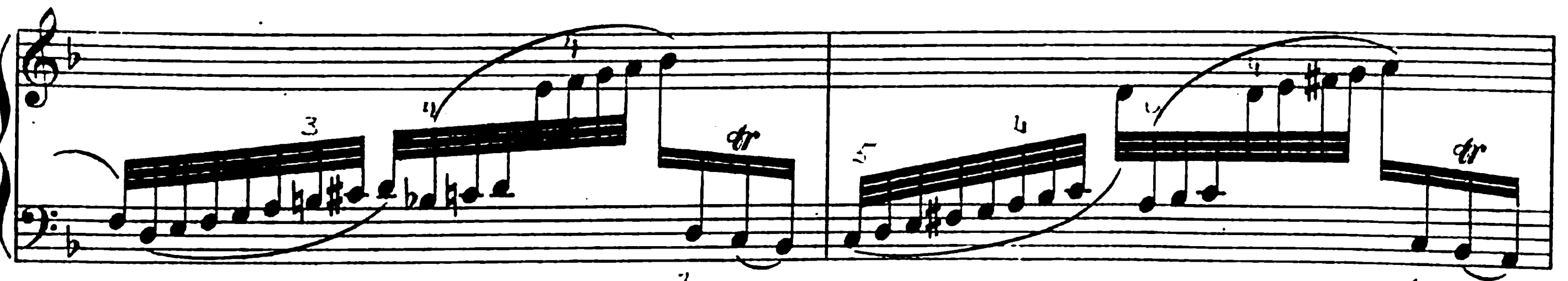
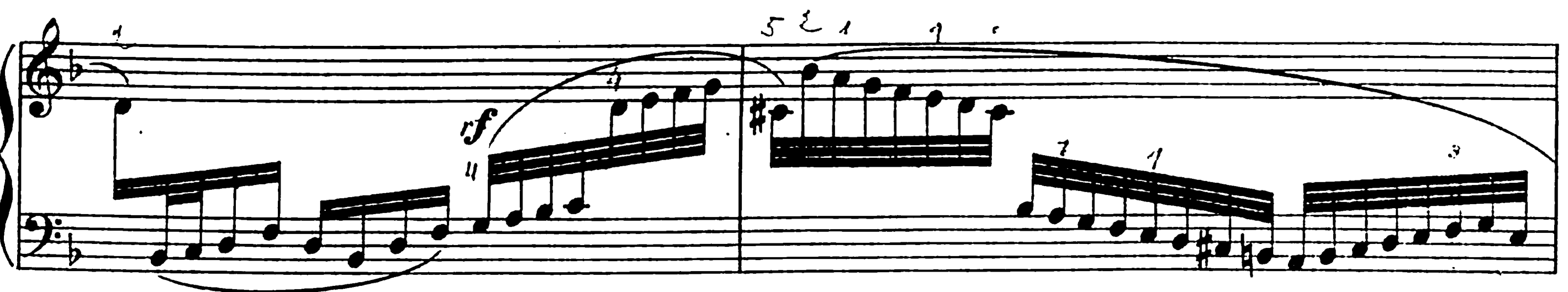
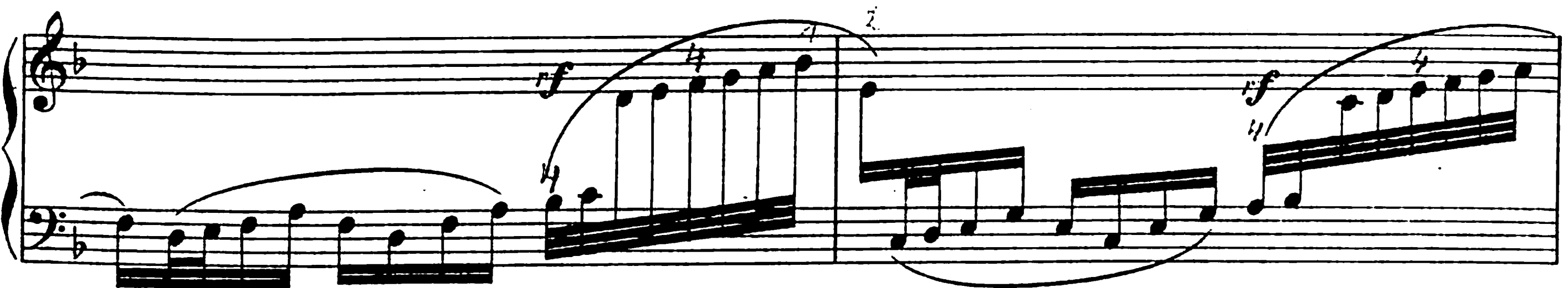
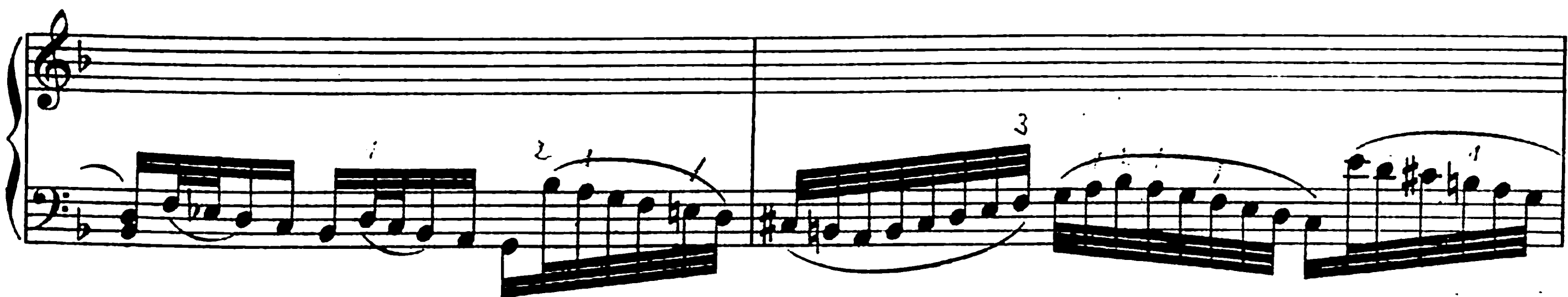
Für die linke Hand allein bearbeitet.

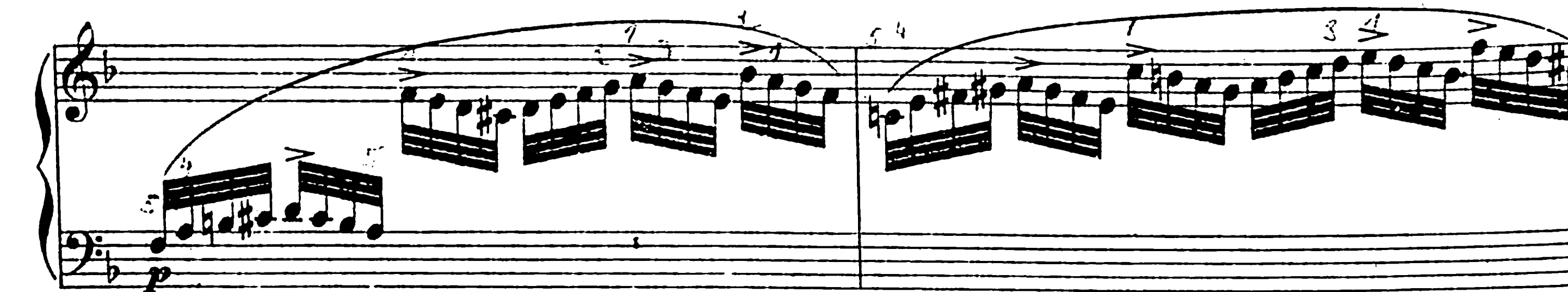
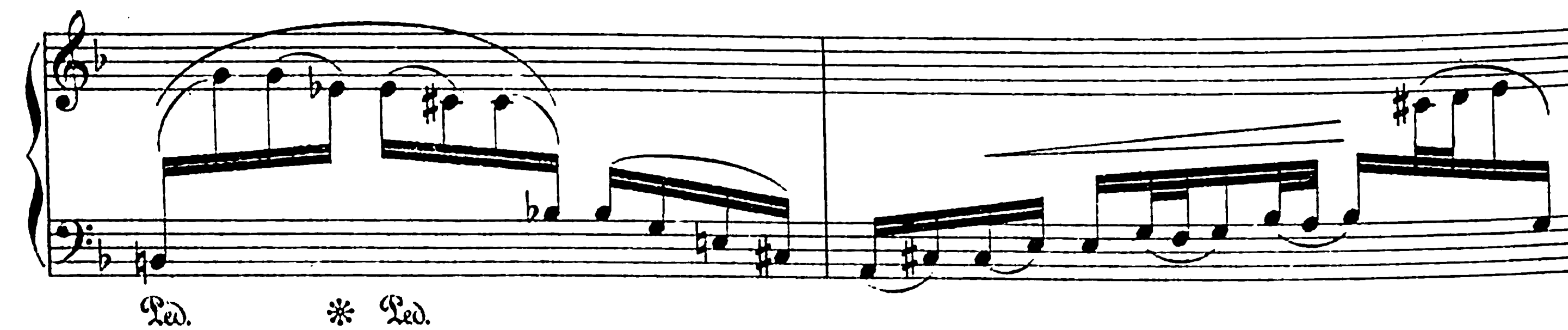
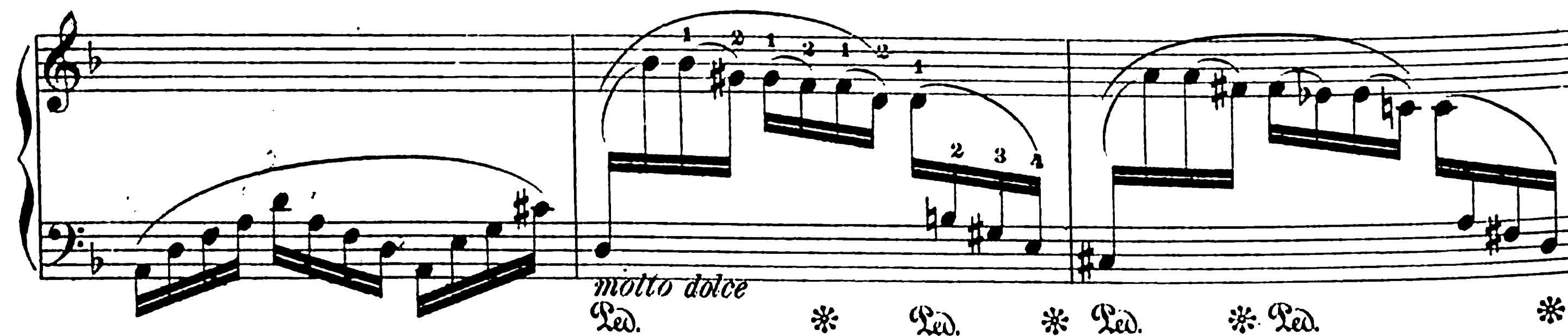
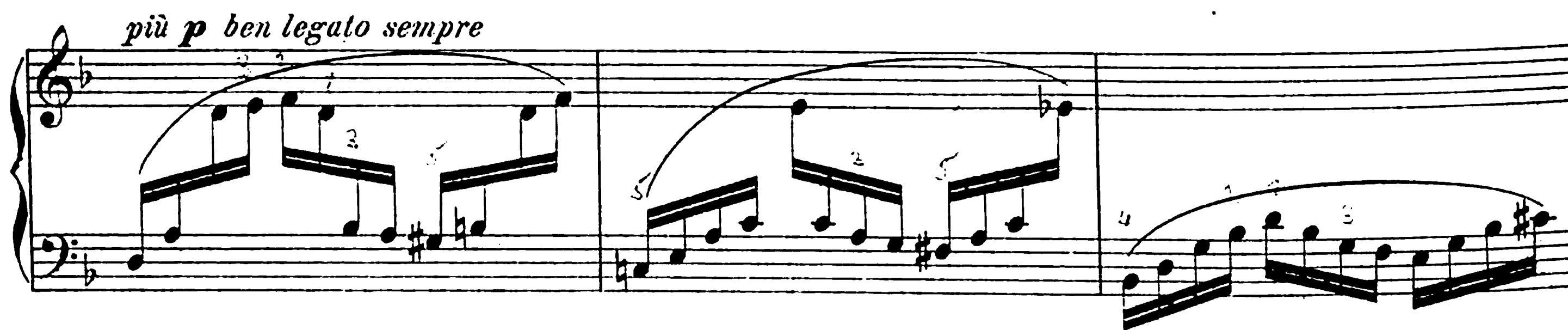
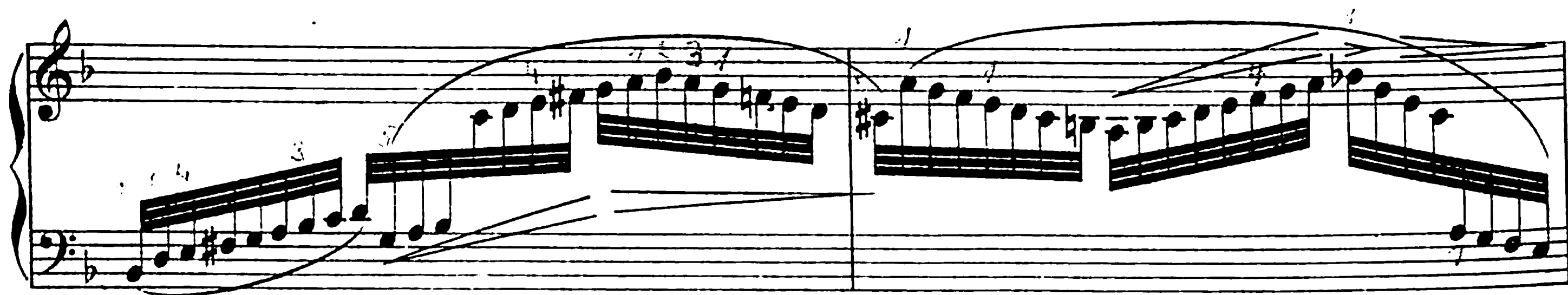
Studien für Pianoforte von Johannes Brahms. N^o V.

The musical score is written for the left hand in a single system of five systems. Each system consists of a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system starts with a forte (f) dynamic. The second system includes a 'poco f' marking. The third system includes a 'poco f' marking. The fourth system includes a 'mp' (mezzo-piano) marking. The fifth system continues the melodic and harmonic development.









First system of musical notation. The treble clef staff contains a melodic line with fingerings (1 2 1 2 3, 5 2 1 2 3, 3 4 1 2 3 4 1 2) and dynamics *cresc.*, *f*, *mf*, and *f*. The bass clef staff contains a simple accompaniment line.

Second system of musical notation. The treble clef staff features a melodic line with fingerings (3 5 4 5, 6, 6, 6) and a dynamic marking of *fp*. The bass clef staff contains a simple accompaniment line.

Third system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a simple accompaniment line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a dynamic marking of *tranquillo*. The bass clef staff contains a simple accompaniment line with dynamic markings *poco ten.*, *ten.*, and *ten.*.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a simple accompaniment line.

p e molto leggiero

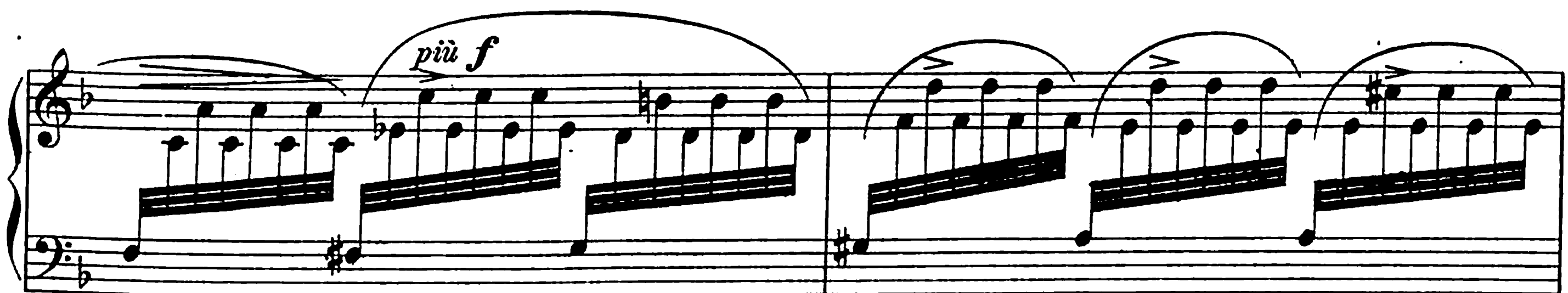
senza Ped.

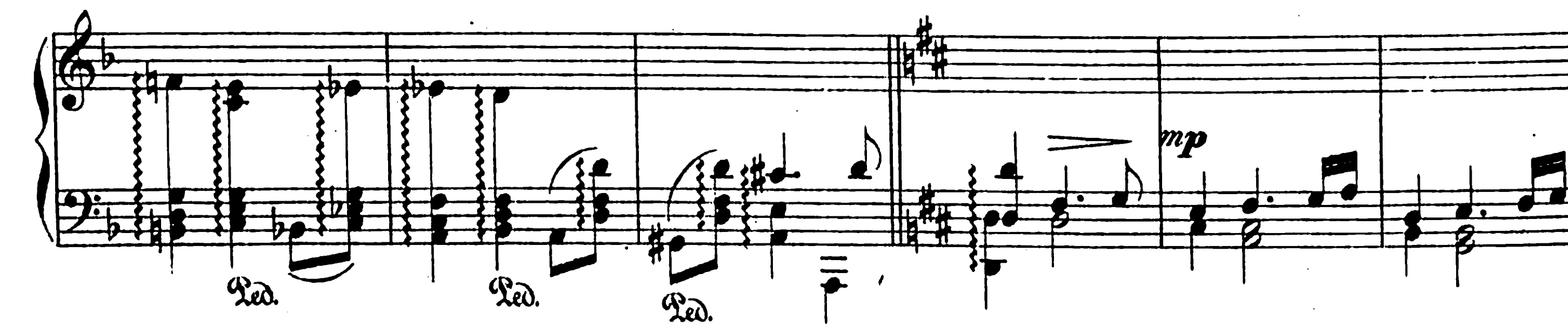
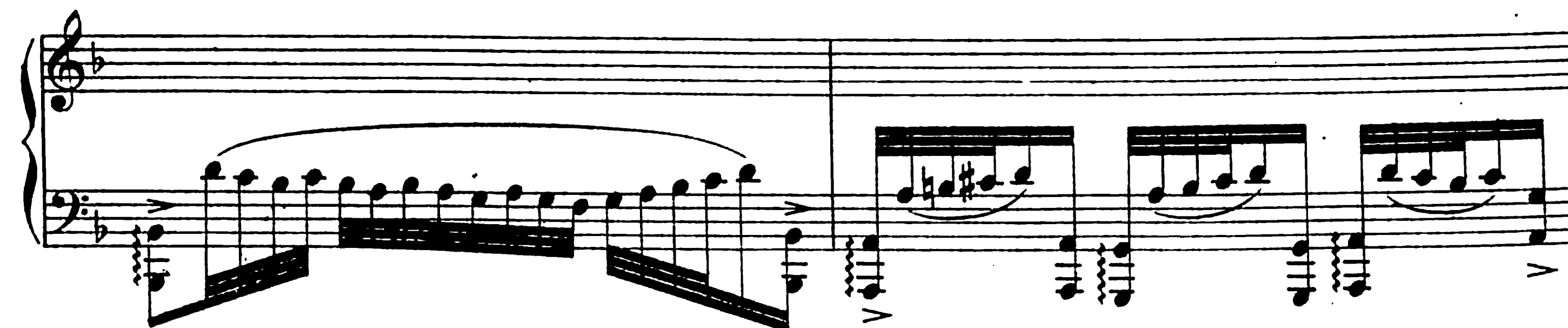
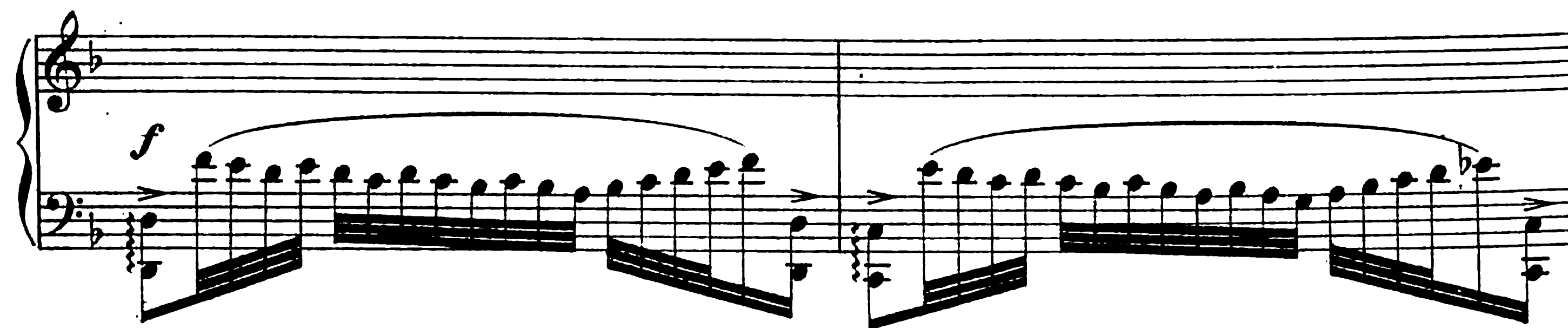
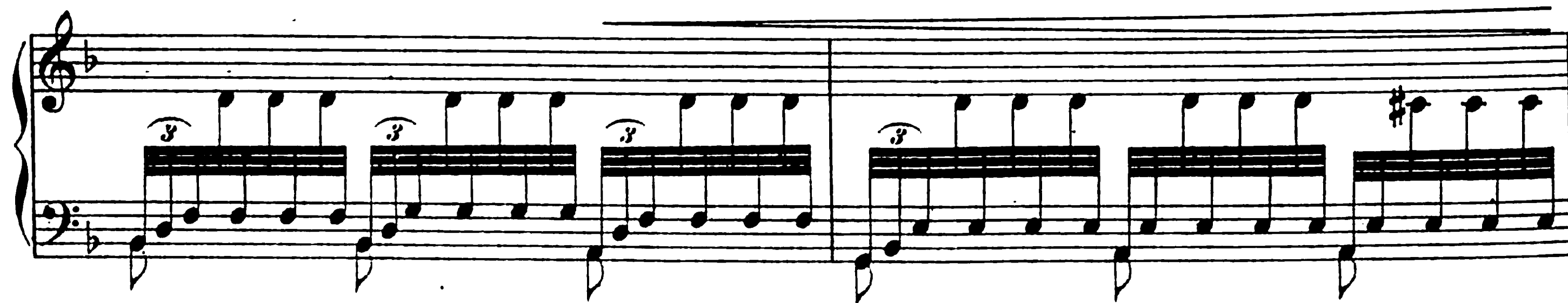
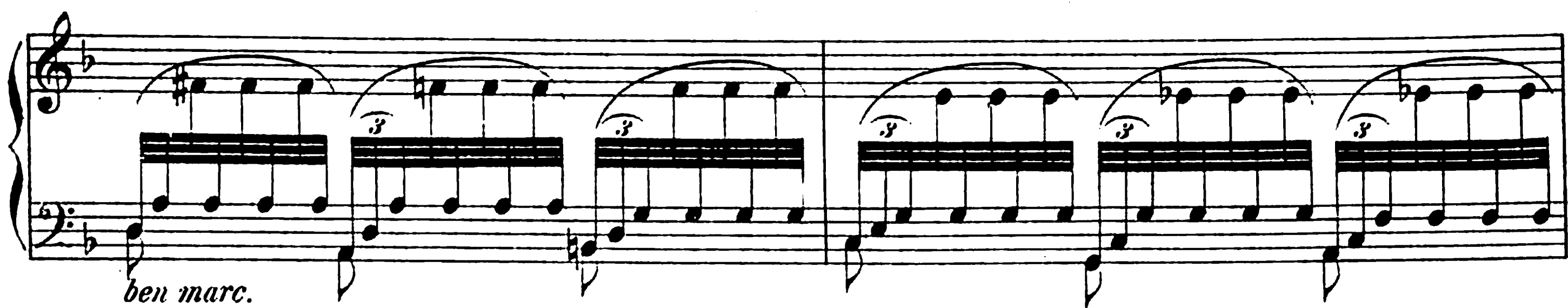
legato ma leggiero

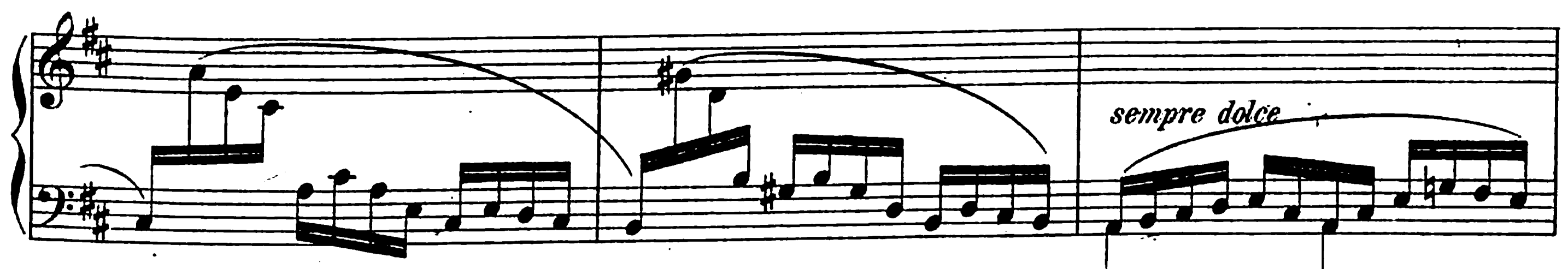
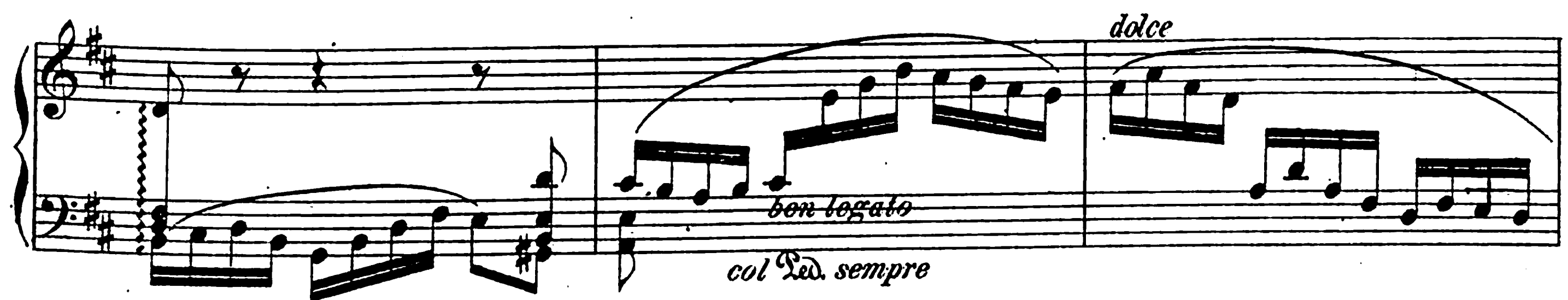
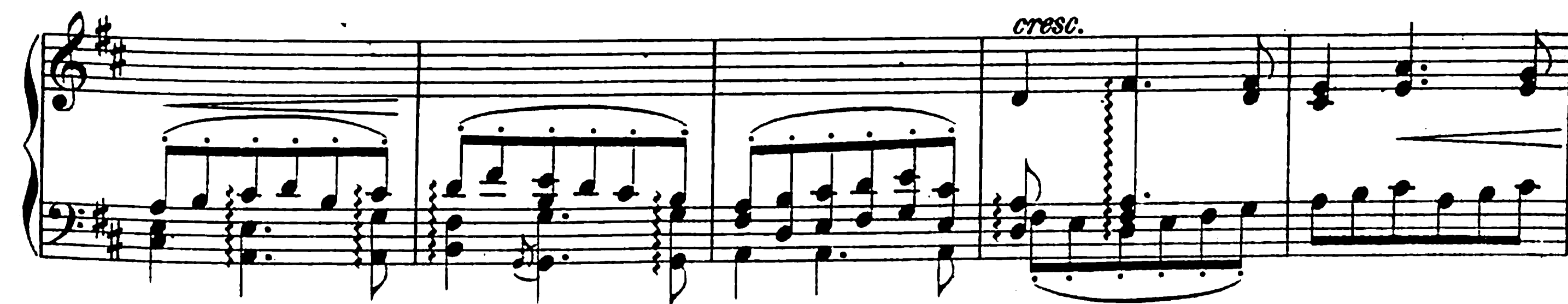
Ped.

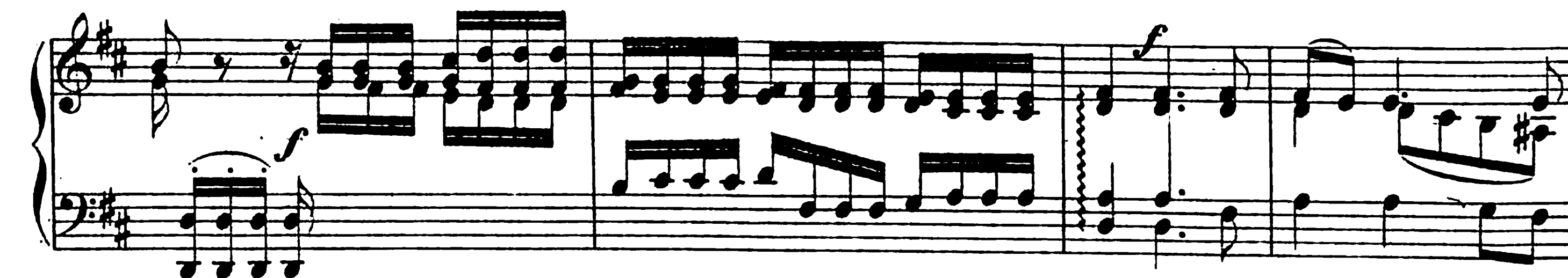
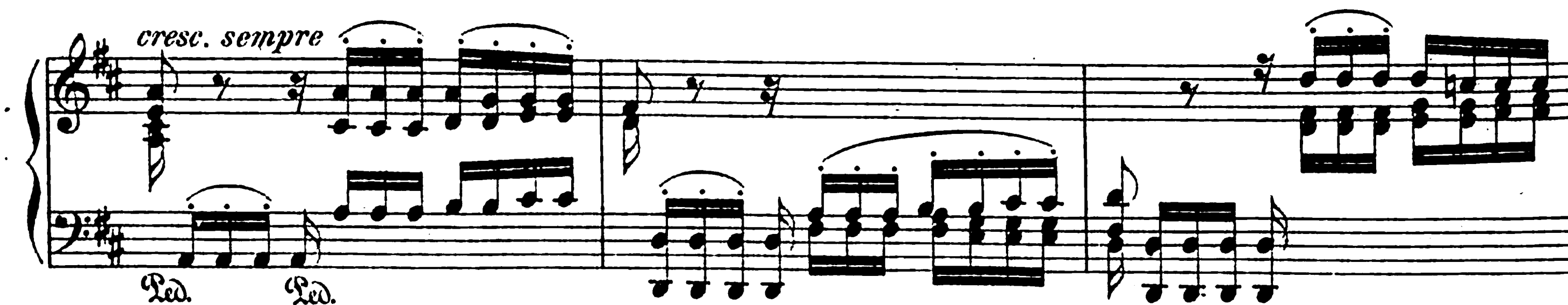
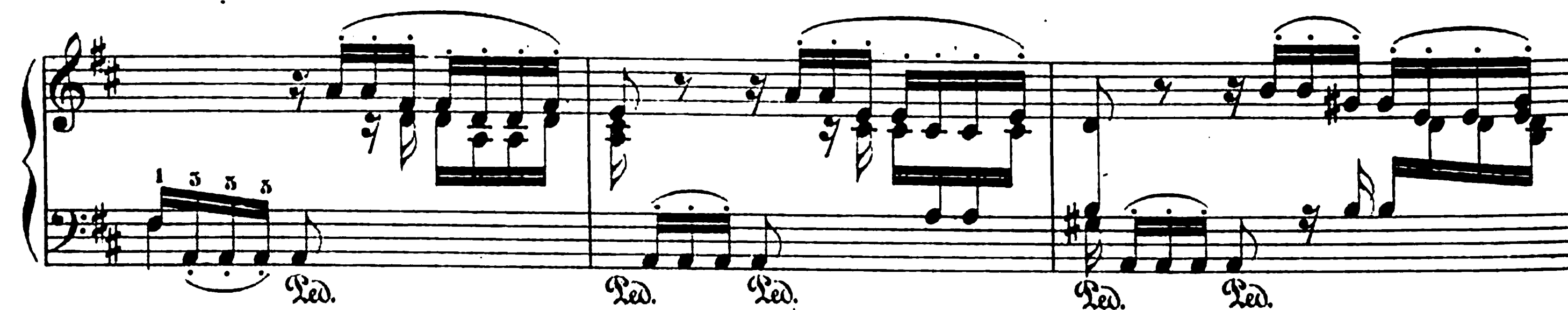
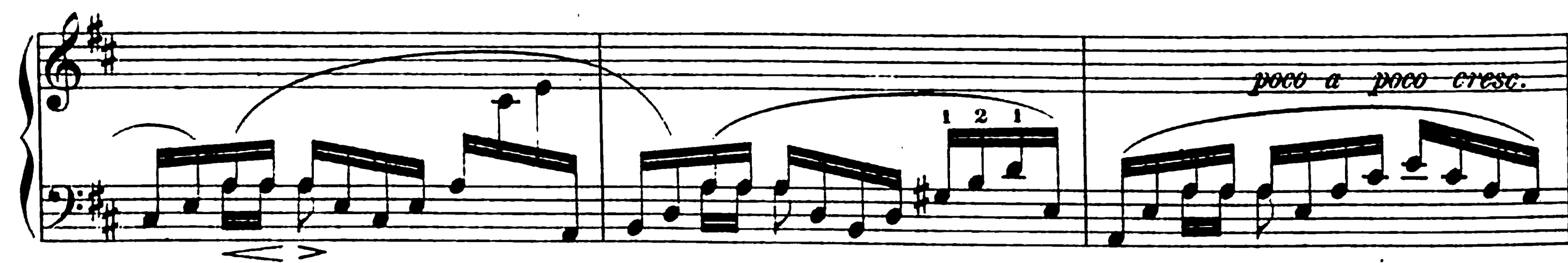
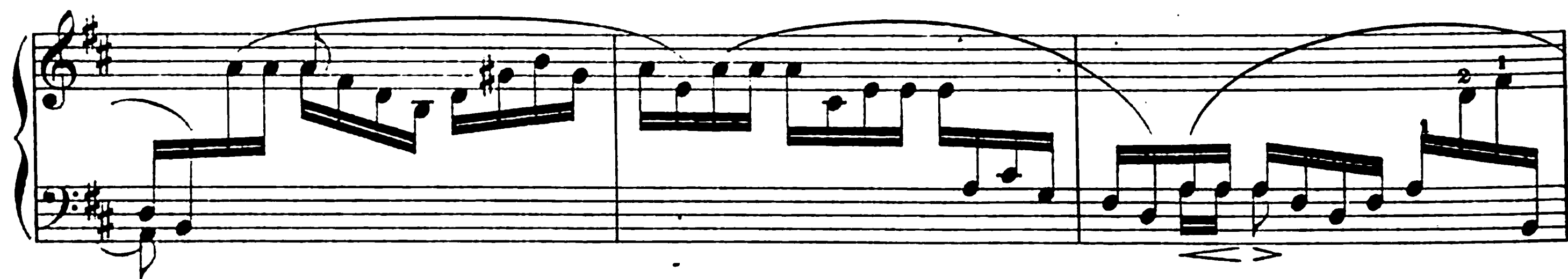
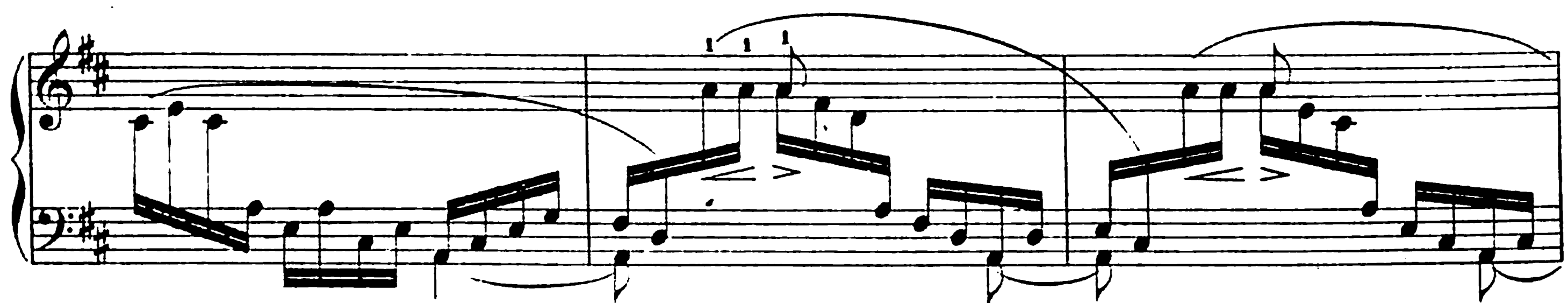
poco a poco cresc.

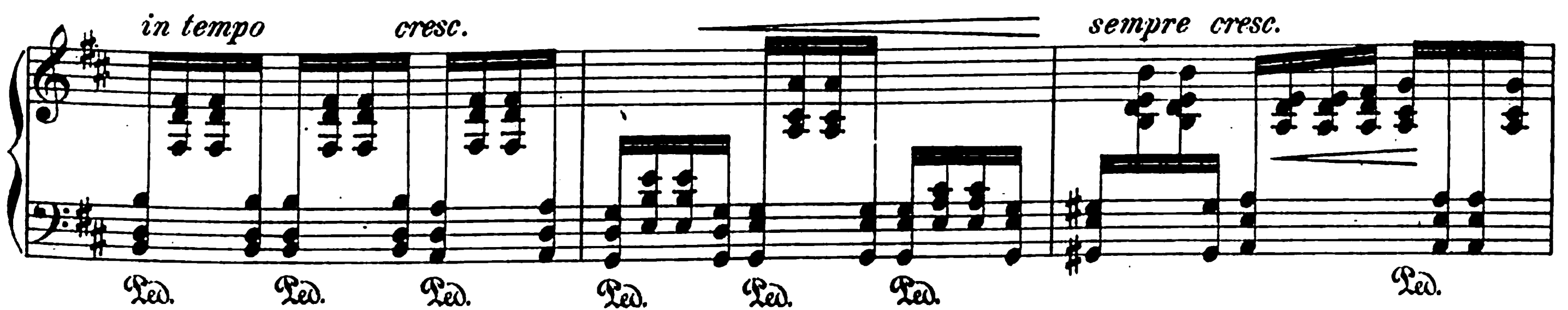
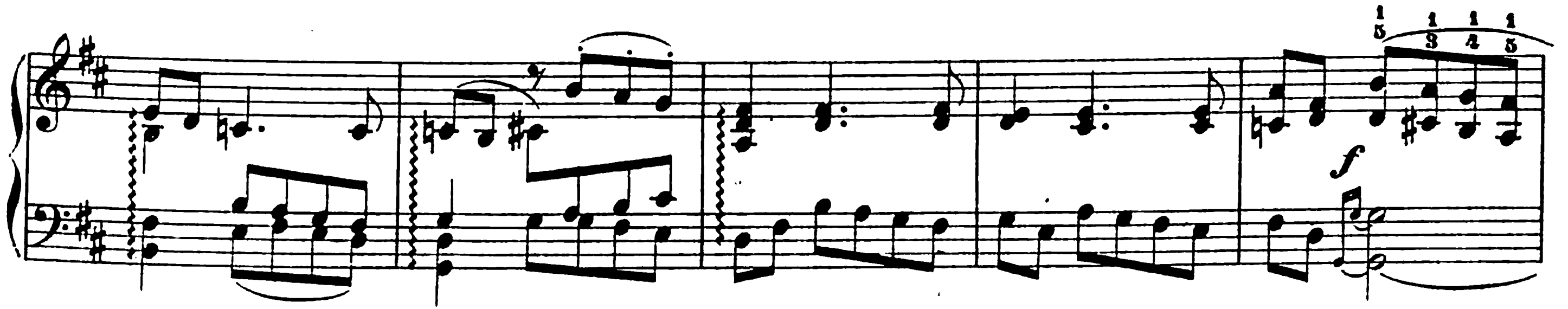
rf

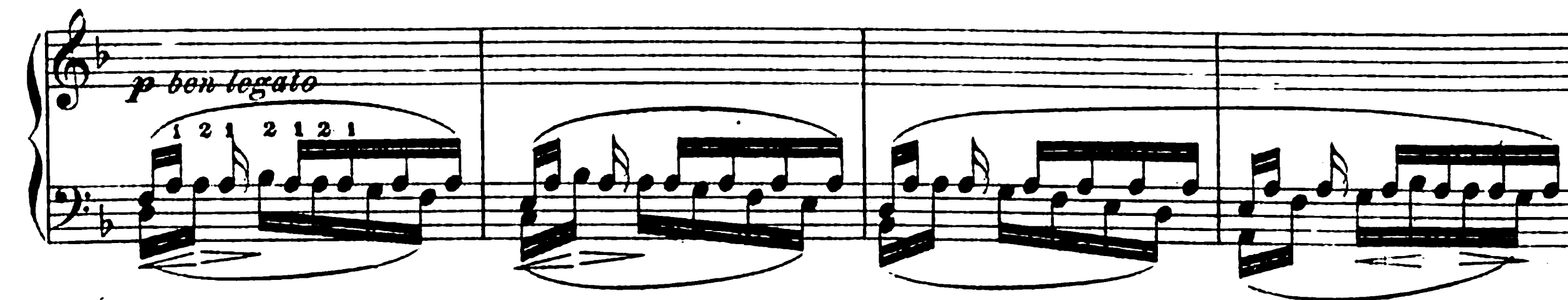
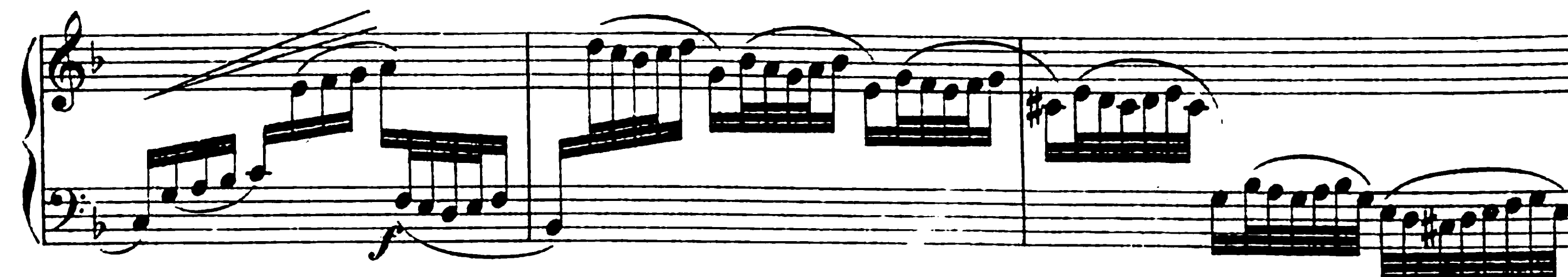
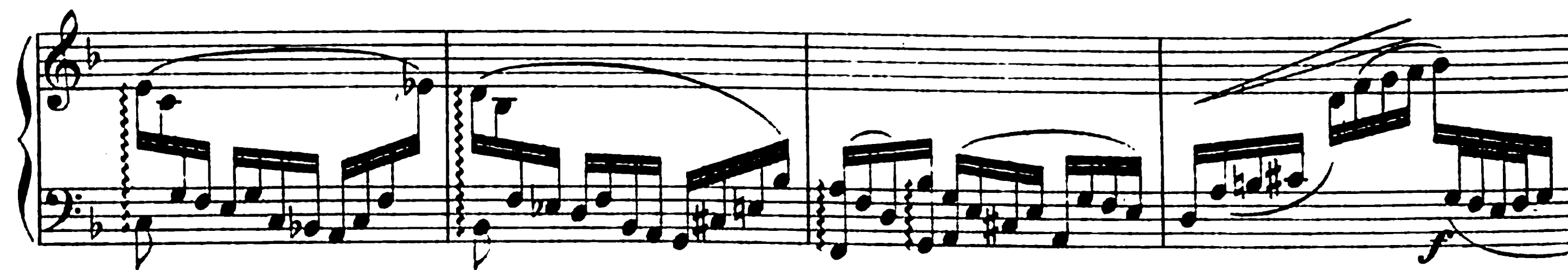
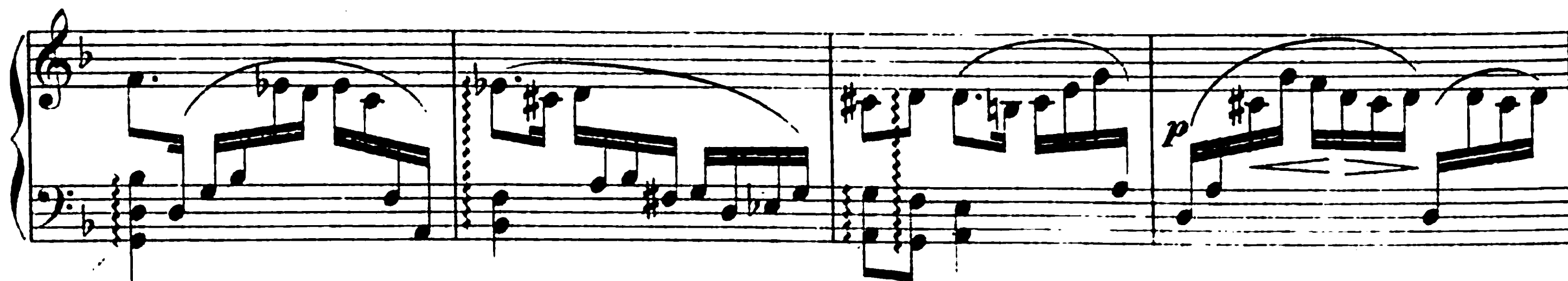
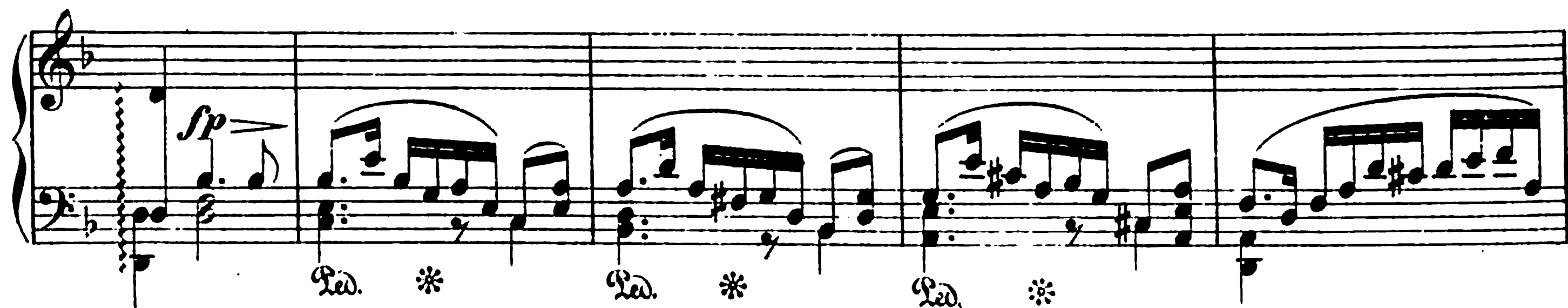


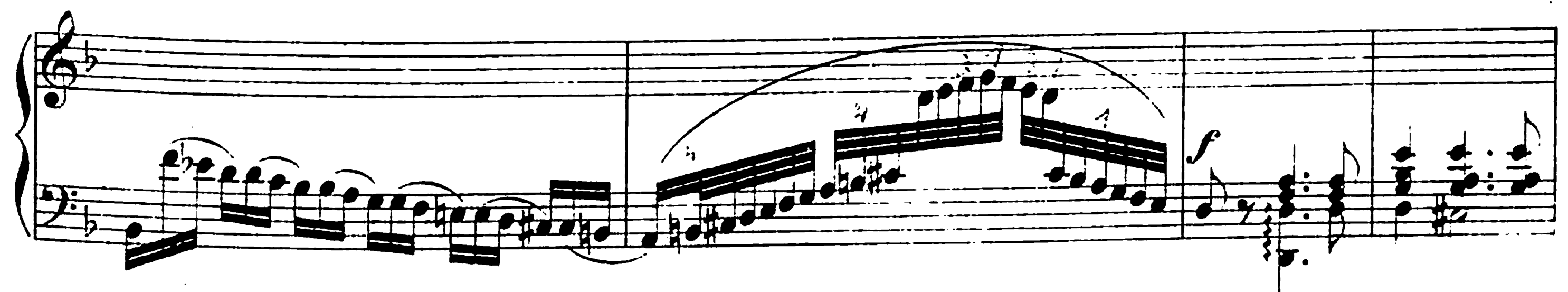
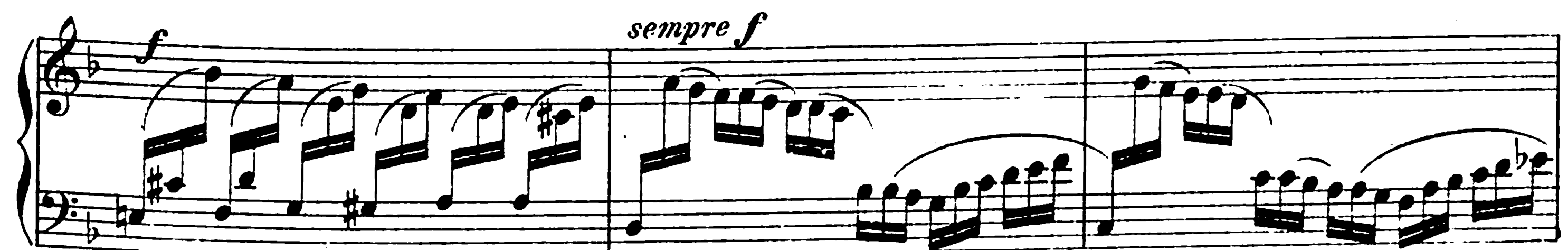












Neue Klavier-Kompositionen.

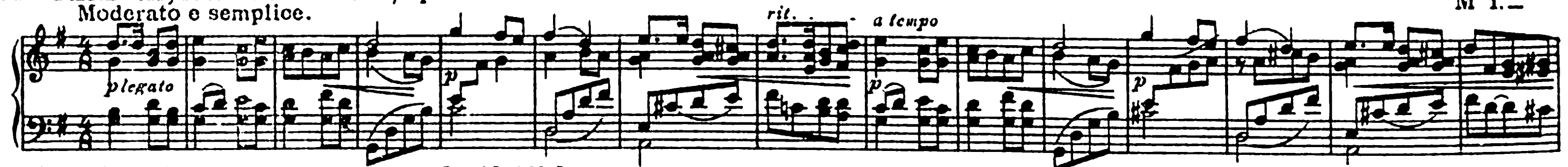
ANTON DVOŘÁK, Capriccio aus „Zwei Klavierstücke“ (aus dem Nachlaß)
Allegretto scherzando.



ANTON DVOŘÁK, Largo a.d. Symphonie: „Aus der neuen Welt“ Op. 15.
Largo M.M. $\text{♩} = 52$



ERWIN LENDVAI, Meissner Porzellan, Op. 12 No 1.
Moderato e semplice.



ERWIN LENDVAI, Arabisches Märchen, Op. 12 No 2.
Allegretto ma non tanto.



ALFRED BORTZ, Erinnerung, Op. 9 No 1.
Cantabile e con espressione.



ALFRED BORTZ, Deutscher Tanz, Op. 7 No 1.
Allegretto.



CLEMENS SCHMALSTICH, Marche des Marionnettes, Op. 27 No 1.
Giacoso.



CLEMENS SCHMALSTICH, Tarantella, Op. 27 No 5.
Sehr rasch und feurig.



ERNST von DOHNÁNYI, March, Op. 17 No 1.
Allegro moderato.



ERNST von DOHNÁNYI, Toccata, Op. 17 No 2.
Allegro molto.



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